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Architectural League's exhibition, and duplex apartment houses, in addition to notes on pertinent topics, such as the great rehousing project of Liverpool. That there is a widening interest in art is manifested, however, by the increasing frequency that articles on art find publication in the general reader magazines. In the April number of the *Harper's Magazine* is an article on "The Recent Mural Decorations of H. Siddons Mowbray," by William Walton; in the *Scribner's* is an interesting paper on "Recent Tendencies in Marine Painting," by Birge Harrison, besides a brief essay on the Roman Art Exposition by Harrison S. Morris, Commissioner-General from the United States; while in the *Century* three full pages are given to the reproduction of important paintings. Of special note in the *International Studio* are articles on "Modern Dutch Portrait Painting" by Max Eisler, on the collection of Inness paintings recently presented to the Chicago Art Institute, and on the Chicago Fine Arts Building, which is a unique center of artistic activity of all descriptions.

land doorways, Georgian; and so on. Stability is cited as the essential quality in architecture, and suitability and fitness are set down as requirements of beauty. Beginning with the Egyptian, each style is successively considered. The explanations are simple, to the point and clear, and now and then the reader comes upon an enlivening bit of criticism. Praising without stint the new West Point buildings and some classical structures in New York city, Mr. Wallis condemns as "un-inspired" the Cathedral of St. John the Divine, and as "designed from the book," hence "very dry," the new Public Library, New York. With these criticisms and with his explanation in an early chapter of the origin of man, many will probably not agree, but no dissent will be made to the majority of his statements, which are both accurate and illuminating. An excellent history of architecture in America is given in the last chapters of the volume, which is filled with instructive references and optimistic suggestions. When a world citizenship and science build temples to the new ideal, then, Mr. Wallis in conclusion ventures to prophesy, a new style will be born.

BOOK REVIEWS

HOW TO KNOW ARCHITECTURE, BY FRANK E. WALLIS, A. A. I. A. Harper and Brothers, New York and London, Publishers. Price \$2.00 net.

To know architecture, the author of this book maintains, is to know the fundamental human or national idealism, therefore in his discussion of each great style explicit reference is made to the conditions of life during the period of its evolution and use. In each instance, moreover, he relates directly modern interpretations with original examples of the various styles. The old "Tombs" in New York is given as instance of the adaption of the Egyptian style, the old Custom House, New York, of the Ionic; the Knickerbocker Trust Company, Roman Corinthian; Trinity Church, Boston, the Romanesque; St. Thomas' Church, New York, Gothic; New Eng-

ART IN NORTHERN ITALY, BY CORRADO RICCI, Director General of Fine Arts and Antiquities of Italy. Charles Scribner's Sons, New York, Publishers. Price \$1.50 net.

This is the second of an international series of art manuals, the first, "Art in Great Britain and Ireland," written by Sir Walter Armstrong, being published about a year ago. Like the previous publication, this book treats comprehensively of all the arts of the region with which it deals, that is, of architecture, painting, sculpture and the crafts, yet it is printed and illustrated in so compact a form that it is equally suitable as a handbook or history. Clear type is used and the illustrations, no less than five hundred in number, are, if small, extremely satisfactory. For the student or the traveler this book cannot fail to be of value.